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Harvard's Elm-Trees.*

BY CHARLES T. BROOKS.

Ah! whither, when they vanished, flew
Those four fair years we journeyed through,
From '28 to '32,
Beneath old Harvard's elm-trees?

From '28 to '32
How sweetly beamed the noon-day blue,
How sweetly Summer moons looked through
Old Harvard's ancient elm-trees!

From '28 to '32
A band of brothers, fond and true,
What thrills of hope and joy we knew
Under old Harvard's elm-trees!

From '28 to '32
Morn gleamed upon Castalian dew
As, merry college birds, we flew
Beneath old Harvard's elm-trees!

And when the glow of evening threw
Around the scene each magic hue,
How sweet the twilight rendezvous
Beneath old Harvard's elm-trees!

From '28 to '32,
Ah! hopes were high and fears were few,
As boyhood into manhood grew
Beneath old Harvard's elm-trees!

Then soft life's picture fancy drew,
And called our spell-bound eyes to view,
Through her enchanted avenue
From under Harvard's elm-trees!

Ere yet the sober truth we knew,
Or envious fate the signal blew,
That sent a wintry shiver through
The leaves of Harvard's elm-trees.

And each live stem a mast-head grew
Whence all the pennons seaward flew,
That summoned us to bid adieu
To Harvard's dear old elm-trees.

Ah! moments, months, too fast ye flew,
From '28 to '32;
Yet still our hearts past hours renew
Beneath old Harvard's elm-trees.

Shades of the dead! once more with you
We live departed moments through,
And heavenly words we listen to
Beneath old Harvard's elm-trees!

Oh, when I sink, as all must do,
Above me plant no funeral yew;
Down on my rest let stars look through
Fair Harvard's dear old elm-trees!

Companions dear of '32!
When God in mercy leads us through
The shining gates—to me and you
Were heaven quite heaven without the view
Of Harvard's dear old elm-trees?

* Written for the annual dinner of the Class of 1832, in October last, and read again, by Rev. Dr. Bellows, at the late anniversary of the Harvard Club in New York.

Mr. Costa's Naaman.

[From The London Times, August, 1864.]

It is nine years since Mr. Costa produced his *Eli*. How it was received by the people of Birmingham at the Festival of 1855, how variously

its claims were discussed—some extolling it as a masterpiece, others denying it any particular right to consideration, others—by far the greatest number—weighing its deserts with its shortcomings, and calmly adjudging it an honorable place among modern compositions of its class, are matters of history. The conclusion arrived at by impartial lookers-on must have been that *Eli* was decidedly a work of merit, and, for a first creation of even remarkable merit. The mere facts, however, of its having lived these nine years, of its still being occasionally performed, and of several pieces having made their way into the concert-room, where they obtain unanimous acceptance, are enough to account for the very general interest felt in a new work of the same kind, from the same pen, written expressly for and about to be given at the same festival. How many oratorios since Mendelssohn's *Elijah* (1846)—nay, since Mendelssohn's *St. Paul* (1836)—have survived three years? It would be tedious to signalize by name the many that have not; while those that have might be specified by a few strokes of the pen. One or two by Spohr, one or two by Ferdinand Hiller, and one, which, though it may not have been heard in England since the Norwich Festival of 1860, has at least been heard in Germany, and is assuredly fashioned of lasting materials—Herr Molique's *Abraham*—and all are counted. An oratorio, like an epic poem, is a big matter; and as a dull epic, laboriously as it may be built up, is unendurable, scarcely less so, with all the attractive compensation of voices and instruments, is a dull oratorio. Now, *Eli*, without offering any pretensions to be called a great oratorio, is certainly not a dull one; and for this reason, if for no other, being endurable, it has endured and is likely to endure. A further experience of nine years has not only afforded the composer of *Eli* an opportunity of putting his own house in order, but of visiting the mansions of the illustrious dead—not only of judging himself severely, but of chastening and maturing his style by the example of those imperishable models of which it is his fortunate privilege so frequently to superintend the public performance. How far Mr. Costa may have profited by these advantages his second oratorio, *Naaman*, written expressly for the Birmingham Festival, which takes place a short time hence, will show. Meanwhile, though it would be out of order to attempt influencing public opinion beforehand through the medium of any purely critical remarks, a brief outline of the plan of the new work, with reference both to the lyrical and musical treatment of the subject upon which it is founded, may not be unacceptable.

The book of *Naaman* is by Mr. W. Bartholomew, who also constructed that of *Eli*, and, as all the musical world is well aware, had the distinguished honor of being Mendelssohn's lyrical associate in preparing the English version of *Elias* (*Elijah*). The materials to which Mr. Bartholomew has had recourse are found in the 2nd, 4th, and 5th chapter of the Second Book of Kings. He has adopted the text of Scripture where convenient, elsewhere abridged, modified, or paraphrased it, and, elsewhere, where amplification of the sentiment or situation is required, substituted words of his own. The oratorio (like *Eli*) is divided into scenes. The first scene, by the river Jordan, comprises the translation of Elijah and the miracle of dividing the waters. Here, though Elijah is talked of, he is not permitted to speak—a precaution due probably rather to Mr. Costa's unwillingness to tread on perilous ground, than to the reticence of his poet, who, by omission of all allusion to the last impressive dialogue between Elijah and Elisha (2nd Kings, chap. 2-9, 10), incurs the risk of becoming

a little obscure. Mr. Bartholomew, nevertheless, has surmounted the difficulty with tolerable success. The Sons of the Prophets, as in the sacred narrative, alternately witness the crossing of the Jordan by the two Prophets in company; their final interview; the translation of Elijah in the fiery chariot; and the return of Elisha with Elijah's mantle, which enables him to repeat the miracle of dividing the waters, and thereby show that he is Elijah's appointed successor. The music connects the incidents of this scene together in a form that may lay claim to originality. The declamatory recitations of the two chief personages, the detached phrases of melody, sometimes rhythmically worked out, sometimes in plain recitative, through which the Sons of the Prophets describe the impression produced upon them by the miracles of which they are privileged beholders, and the chorus, "Hail, master, Hail," occupying the place of *coda*, are knit together by a series of orchestral movements taking their tone from the various incidents as they occur. We have thus a well-constructed whole, which by its elaborate orchestral coloring makes up for the absence of an instrumental overture, and fulfills at the same time the conditions of what is formally termed an "introduction." A point, apart from criticism, may at once be cited in Mr. Costa's favor—namely, the studied avoidance of all possible resemblance to Mendelssohn's great work, in a scene of which, though his lips are sealed, Elijah is certainly the conspicuous figure.

The next situation embodies the miracle of the widow's oil being multiplied by Elisha from one pot into many full vessels, that her creditor may be satisfied, and her two sons rescued from bondage. The music comprises dialogue-recitative (accompanied) for the widow and Elisha; an air, "Arise, O Lord! O God lift up thine hand!" in which the Prophet solicits Divine intercession on behalf of the suffering poor—with a choral sequel, "The curse of the Lord is in the house of the wicked" (sung, it may be presumed, by the Sons of the Prophets); a duet, "I sought the Lord, and He heard me," in which the Prophet and the widow pour out their thanksgivings; and a chorale, "When famine over Israel prevailed," deducting, after the manner of Chorus, in the Greek plays, general laws from individual occurrences—an expedient which, originating in John Sebastian Bach, has always been prominent in German oratorio, and was especially acceptable to Mendelssohn—witness his *Paul*, his *Lobgesang*, and his *Elijah*. Mr. Costa may be credited, *en passant*, with using it judiciously,—that is to say, sparingly, and not, as is too frequently the habit of modern composers (as also with choral recitative, by the way), running it to death.

The scene following is built upon the same incident as that which immediately succeeds the multiplying of the widow's oil in the Bible—namely, the promise of a son to the good woman of Shunam, who has given food and shelter to the Prophet. The music here consists of dialogue-recitative, with a trio, "Is anything too hard for God the Lord?"—for, Elisha, the Shunamite, and Elisha's servant, Gehazi—in which the previously incredulous woman declares her confidence in the promised blessing, and her faith in God's omnipotence. The Biblical sequel to this narrative (the death of the child, and the miracle of its restoration) is postponed to the second part of the oratorio, to make way, doubtless, for what the Germans call the "*Titelrolle*"—that is for Naaman, the Syrian, whose tardy appearance looks somewhat paradoxical. Up to this point, indeed (if not subsequently), the oratorio of *Naaman* might be called *Elisha* with just as much propriety as *Elijah* is called *Elijah*. In the next scene, however, the invincible captain,

instrument of the Lord in the deliverance of Syria, returns victorious to Damascus. A grand triumphal military march heralds and accompanies his arrival, the Syrian people the while celebrating the deeds of Naaman and Benhadad, the King, in a chorus—"With sheathed swords and bows unstrung"—uttered simultaneously with the march. The wife of Naaman, whom Mr. Bartholomew calls Timna, joins in the exultant strain, and, with her maidens, echoes the praises of her valiant husband, the whole terminating with a new theme, "Naaman, thy deeds of glory," which also acts as *coda* to the march. Timna then approaches her hero with signs of conjugal affection; but Naaman rejects them on account of his affliction, which he attributes to the "gods of Syria's foes;" and this, in dialogue-recitative, is followed by an air, "Invoking death to end my woes"—the warrior relating how, in the midst of battle, he had hoped to find delivery, but in vain, his arms being everywhere successful. The martial character of the first part of this air is contrasted with the pathetic tone of the last, where Naaman, the conqueror, mourns for the slain, and, maddened by his own sufferings, proclaims his weariness of life. In a tuneful chorus—"Be comforted!"—Timna and the people promise to offer sacrifice to Rimmon and the Gods of Syria, who have shielded Naaman in the fight and will heal him of his leprosy. The scene following—the house of Naaman—introduces us to Adah, the little maid, who, a captive from the Israelites, attends on Naaman's wife. Adah, in a recitative and air, "They shall be turned back," declares her abhorrence of idolatry and her faith in the true God, whom she petitions for strength to convert the heathen in His name. From Naaman's house we are transported to the Temple of Rimmon, where, in a long and characteristic chorus, homage is paid by the Syrians to their idol, and prayer is offered up for Benhadad's leprous chief. Returning to the warrior's abode, however, we find the appeal to the false god has been impotent. Naaman lies stretched upon a bed of pain, tended by his wife and Adah. An orchestral prelude, in tones of befitting poignancy, suggests the intensity of his torments, while Adah, in a short prayer, "Remove Thy stroke away from him, O God," intercedes for her heathen master; when Naaman, suddenly awakening from a troubled dream, informs them that he has seen a bald man, staff in hand, clad in a mantle, girt with a leathern girdle, who bade him "Go in peace." Adah thereupon advises him to seek the aid of Elisha, the Prophet, whose miracles she recounts, and the omnipotence of whose God she glorifies. Half convinced by her unstudied eloquence, Naaman consents to go to Elisha at Samaria. This is given in dialogue-recitative, eventually culminating in a trio for Adah, Timna, and Naaman—"Haste, to Samaria let us go"—the argument of which may be guessed without explanation. How much of the foregoing belongs to Scripture and how much is the invention of Mr. Bartholomew, a glance at chap. v. of the *Second Book of Kings*, in which the whole historical account of Naaman is comprised, will suffice to show. But leaving Naaman and his consolers, on their journey to Samaria, we come to another episode in the prophetic career of Elisha—that of the healing of the waters, which in the Biblical narrative directly follows the appointment of Elisha as Elijah's successor—Elisha's second miracle, in fact, his first being the dividing of the Jordan. Upon this is built what may be termed the "*finale*" to the first part. The incident—despite many amplifications, perhaps necessary to its effective lyrical treatment—is related with Biblical exactness; and although Naaman has nothing to do with it, the composer is afforded an opportunity of enriching the personage of Elisha with a devotionally characteristic air:—

"The seed shall be prosperous
The vine shall give her fruit."

and of ending the first part of his work with a grand chorus of thanksgiving, in which he is enabled to exhibit his familiarity with the technical resources of his art under a more comprehensive and varied aspect than perhaps anywhere else.

The Second Part opens with the sequel to the story of the good Shunamite and the miracle of her son's reanimation. This is one of the longest, most carefully worked out and most impressive scenes in the oratorio. The scriptural version is pretty closely followed, with such innovations and additions only as are at once consistent and dramatic—for *Naaman*, it will be readily understood, like the majority of what are styled "oratorios," is neither more nor less than a sacred drama founded upon certain historical passages in Holy Writ. The scene is the abode of the heart-stricken Shunamite, who after mourning over her dead child in an appropriately pathetic air—"Look up, my son"—resolves to seek the man of God at Mount Carmel. She is encouraged by angels, in a chorus:—

"God, who cannot be unjust,
Heedeth all on Him that trust," &c.

Elisha comforts her in an air—"Lament not thus,"—and promises that, if she be resigned, her son shall be restored to her. The staff of the Prophet, laid upon the face of the child by Gehazi, producing no effect, Elisha reproaches his servant with want of heart. A "Sanctus" of angels, "Holy, holy, holy, Lord God of might!"—the music of which is elaborately worked out—enhancing the solemnity of the situation. Elisha arrives at the house of the Shunamite, whose son lies dead, and invokes the Almighty in prayer, the child during the progress of his invocation being restored to life. The last part of the invocation—"The flesh is waxing warm," &c.—is accompanied by orchestral music, the design of which is to suggest the gradual steps by which the miraculous resuscitation is accomplished; the newly awakened child, in an air—"I dreamt I was in Heaven"—describes a vision of the "Cherubim and Seraphim;" and the scene terminates with another grand chorus of thanksgiving—"Thanks, grateful thanks, Almighty Lord."

Naamann now again appears, approaching the residence of Elisha, attended by his family and retinue, to the strains of an instrumental march. Gehazi explaining (in recitative) that he is to wash seven times in the Jordan, Naaman, indignant, replies (in an air, "What meaneth he?") that the Syrian rivers, Abana and Pharpar, are as pure or purer than any in Israel; and resolves to return to his own country. Once more, however, persuaded by Adah, he consents to perform the ablutions, proceeding to the banks of the sacred river, accompanied by the strains of the same march which was heard on his arrival, and which gradually dies away into *pianissimo* as he retreats. In the scene following, Elisha and the sons of the Prophets are beside Jordan, to witness the cure by ablution; Adah (for Mr. Bartholomew has made an uncommonly important personage of the little captive maid) offers up a prayer—"Maker of every star," &c.—that the miracle may be accomplished; and its ultimate accomplishment, after the seventh ablution, is hailed by an exultant chorus of the people, leading to a quartet—"Honor and glory, Almighty, be Thine"—in which Adah, Naaman, Naaman's wife (Timna), and the Prophet Elisha exalt God for His divine mercy and wondrous deeds. Naaman then, vainly pressing a guerdon (a "blessing") on Elisha—whom he recognizes as the bald man who, in his dream, had bade him "go in peace"—declares his thorough conversion, blessing the name of "the Lord God, the God of Israel;" and the oratorio concludes with a quintet, grand chorus—"Great God of gods"—and jubilant "Hallelujah."

What may be the effect of the new oratorio remains to be proved; but a tolerably clear notion of the materials out of which it is constructed may be gathered from the foregoing. The music must decide. Meanwhile, the composer could hardly bring out his work under more auspicious circumstances. Such an orchestra and chorus as are usually assembled at the Birmingham Festival are to be heard nowhere else in Europe; while the distribution of the solo parts is strong almost without precedent. Naaman (first tenor) devolves upon Mr. Sims Reeves; Gehazi (second tenor) upon Mr. Cummings; Elisha (bass) upon Mr. Santley; the Child (first contralto) upon Mme. Sington-Dolby; Timna

(second contralto) upon Miss Palmer; the Shunamite woman (second soprano) upon Mme. Rutherford; and Adah (first soprano) upon Mme. Adelina Patti. Then, of course, Mr. Costa conducts the performance of his own work; and with what zeal he will be supported by his orchestra, choral and instrumental, may readily be imagined.

The Italian Language: Its Evil Influence upon Music.

BY G. A. MACFARREN.

I have elsewhere said what I am now about to say, and I will repeat it again and again in private, and in public when and wherever I may find opportunity: for I cannot hope that the protest of one feeble individual—nay, that the conviction of one generation—may be able to uproot an evil whose growth has been unchecked and even fostered for more than a century and a half. The Italian language has been, and is, a most baneful influence to music, affecting its production, its performance, and its effect.

The repetition of this manifest truth would be vain were there not still unadduced facts and arguments to support it. First among these may be cited the notable case of Handel's operas. These are cast in a form that limited the workings of the mighty genius of the master, and allowed no play to its higher attributes. Entirely without choruses—for the simple pieces of four-part harmony with which some of them conclude are scarcely to be classed under this definition in its general acceptance—his operas presented no field for the exercise of his boundless contrapuntal resources, by whose means, and by his almost unique power of choral distribution, he wrought the gigantic effects for which he is pre-eminent, and by which, more than by anything else, he is rendered immortal. Consisting exclusively, or very nearly so, of airs that embody no dramatic action, and in many instances constructed with the object rather of executive display than of poetical expression, his operas gave the rarest opportunity for that wonderful power of characterization, and that unsurpassable felicity of verbal declamation which particularly make his personages and the words they utter to live before the hearer. Based upon subjects that are entirely unsympathetic to our times, and constructed upon principles that are totally uncongenial to our stage, his operas will never, and can never, be performed again; the revival, as an antiquarian curiosity, of *Giulio Cesare*, in 1787, was, and will be, the last occasion of the complete representation of any one of them, and a large mass of the labors of one of the greatest, and, perhaps, the very grandest of musicians, wrought at a period of life when men's abilities are at the strongest, are obsolete and virtually lost to the world for ever. The exceptional performance of some very few detached single pieces from these works in no degree invalidates what has here been urged, but proves only how countless is the loss from among which these priceless fragments have been rescued. Now, Handel wrote his operas in subservience to a fashion which set in but two or three years before his first coming to this country: a fashion for affecting to believe that the Italian language was better fitted than any other for the purposes of music, and for affecting to admire performances in the Italian tongue above any in the vernacular of the nation. This fashion was founded, as many fashions are, upon falsehood. To wit: the first and highest element in vocal music is the general expression and minute declamation of the words. This element is a nullity with an audience by whom the words to which music is set are not familiarly and habitually spoken, and thus, and only thus, fully understood; and no language is, therefore, so good for the most important of all musical purposes as the native language of the people before whom it is performed. It was, then, to this gross falsehood of fashion, this lie against all sense and reason, this perfidy against pure art and undistorted nature, Handel sacrificed the best years of his manhood. Let us note how he was addressed by Aaron Hill, the dramatist, when he first produced before the public his compositions, to English words, *Esther* and *Acis and Galatea*; and let us remember that it was this Aaron Hill who, having taken the Queen's Theatre in the Haymarket upon speculation, after the failure of the performances given there by Van Brugh and Congreve, engaged the master to compose for his establishment *Rinaldo*, his first Italian opera for London, for which he, Hill, framed the libretto. Thus writes he:—

"To MR. HANDEL.

"December 5, 1732.

"Sir,—I ought sooner to have returned you my hearty thanks for the silver ticket which has carried the obligations farther than to myself; for my daugh-

ters are both such lovers of musick, that it is hard to say which of them is most capable of being charmed by the compositions of Mr. Handel.

"Having this occasion of troubling you with a letter, I cannot forbear to tell you the earnestness of my wishes, that, as you have made such considerable steps towards it already, you would let us owe to your imitable genius the establishment of musick upon a foundation of good poetry, where the excellence of the sound should be no longer dishonored by the poorness of the sense it is chained to.

"My meaning is, that you will be resolute enough to deliver us from our Italian bondage, and demonstrate that English is soft enough for opera when composed by poets who know how to distinguish the sweetness of our tongue from the strength of it, where the last is less necessary.

"I am of opinion that male and female voices may be found in this kingdom capable of everything that is requisite; and I am sure a species of dramatic opera might be invented that, by reconciling reason and dignity with musick and fine machinery, would charm the ear and hold fast the heart together.

"I am so much a stranger to the nature of your present engagements, that if what I have said should not happen to be so practicable as I conceive it, you will have the goodness to impute it to the zeal with which I wish you at the head of a design as solid and imperishable as your musick and memory.—I am, Sir, your most obliged and most obedient servant.

A. HILL."

The practical answer to this letter is the series of English oratorios and secular cantatas through which the name and the genius of Handel are universally known.

Let us step forward in history, and turn to another country, there to find Mozart most anxiously desiring to set music to his own German language. His biographies, confirmed by his correspondence, amply testify to this. His remarkable power to fulfil his desire whenever he had the most rare chance, is shown in the too few examples of German songs which good fortune, breaking through the fog of falacy and bad taste, enabled him to produce. By reason of the court prejudice of Vienna against the language of the land, his two German operas were composed for minor theatres, adapted to the capabilities of interior singers, and set to books which were written by men unpractised in operatic construction. Had his natural wish more frequently been gratified, had his more important and more regularly formed works been set to the words of his native speech, they perhaps could not have been better—it is impossible to suppose that the music of Mozart could have been better than it is—but they certainly could have been better understood, and might, doubtless, have been produced with greater pleasure to their author.

Advancing yet a generation further, let us note the struggles of Weber against the Italian opera of his day, and lament that, whether his opponent was Maelchi in Dresden, or Spontini in Berlin, his best efforts were sorely hindered, if they could not be frustrated, by the ever poisonous working of the Italian predilections of his time.

The greatness of these three instances throws into insignificance the innumerable others that might be brought forward of musicians whose thoughts have been perverted, or whose efforts have been thwarted by the compulsion to defer, or even to succumb to Italian supremacy. Let us consider, now, the influence of this language upon the performance of works which have been written in spite and through the midst of its antagonism.

First, then, as regards the singers. The majority of those who now-a-days present themselves at the Italian theatres in London are Germans, or Swedish, or French, or American, or English, or in some other way foreign to the manner born of the text they have to enunciate. Our experience of foreigners' speaking English affords signal proof that, however they may master the dictionary and the grammar of a language, it seems all but impracticable, since it is all but unexampled, for a stranger to a country to utter its speech with the accent and inflexion of a native. Turn we from the range of our foreign acquaintances, who may have no object in speaking our language but to make themselves generally understood when asking for their common necessities, to those French, Italian, and German actors and actresses who have of late years appeared upon the English stage, and we shall call to mind that these talented artists have one and all failed to make their English sound like that of their companions in their performances, and that they have been more or less impeded in their impersonations by having to contend with an assumed form of utterance. In like manner the greater number of the vocalists, and nearly all the best of them, who sing in Italian to London hearers, have the embarrassment, and make the consequent shortcomings of contending with an acquired, and,

therefore, to them unnatural language. To judge from the practice of a large number of these, and of nearly all the private singers who study under the best esteemed Italian teachers, it would be fair and right to denounce the Italian language as eminently, nay, pre-eminently bad for music; and this because it appears to induce a habit of false musical phrasing, and of violating one of the most obvious and simple laws of musical expression. Every one knows, for instance, that the note following an *appoggiatura* should be unaccented, and that the whole stress of the phrase should be thrown upon the leading note itself; but English vocalists, who sing Italian, commonly give emphasis to a final, instead of a penultimate note, and strongly accentuate the second instead of the first syllable of such words as "mio," "padre," "core;" if, in cases like the last, they do not substitute an "a" for the "o" in order, apparently, to give extra force to their false rendering of the musical requirements. Had those very persons to close a phrase with such words as "father," "loving," "tender," their natural habit of speech would compel them to give the stronger accent to the note set to the first syllable, because they would feel, even more than they would know, the gross impropriety of placing it upon the second, and thus the sound would be served by the sense, and musical truth would be induced by the influence of its handmaid, language.

All disinterested persons must pity singers, artists, and amateurs, who are fettered by fashion to the insuperable disadvantage of an unaccustomed tongue; while they pity, however, they cannot but in some degree condemn those who do not exert their will to break the bonds. What must be felt, however, for the composers whose works are perverted in their meaning, and materially altered in their effect, by the substitution of words of other sound, and often of other sense, for those to which the music was set! One might forgive this paramount injustice to a musician, under either of two circumstances. Firstly, were the so-called translation into the native language of the executant, who would then be enabled to invest its performance with such natural impulse as is incompatible with the enunciation of a strange tongue; secondly, were the text rendered into the native language of the audience, who would thus be enabled more thoroughly to apprehend the musical purport than is possible through the aid of the English side of an opera libretto, or even through the preparatory help of school education. Let us try to suppose what would be the effect of *Elijah* or the *Creation*, I will not say upon the masses, but upon the most accomplished and the most intelligent of English listeners, were it to be performed in Italian instead of in the language which is all but innate to those whose entrance into life was welcomed by its words! So strongly and so thoroughly do we feel the benefit to these works of their English presentation, that we ever condone the faulty utterance of our vernacular by foreign singers, to whom, occasionally, the parts are assigned. We are unmoved by its comicality, and we are aware only of the lawful wedlock between the musician's ideas and the sentiments they were designed to embody. How monstrous is it, then, that a different rule should prevail at Covent Garden Theatre from that which works with admirable effect at Exeter Hall; and that while in the latter the masterpieces which have been set to foreign words are shown to be beautiful since made to be intelligible, in the former the works of equal esteem in another style are impaired by traduction into a language which is uncongenial to most of the singers, and incomprehensible to nearly all of the audience. Why should the compositions to German words by Mozart, Beethoven, Spohr, and Weber, and those to French words by Gluck, Cherubini, Auber, Rossini, Meyerbeer, Donizetti, Gounod, and Verdi—nay, even those to English words by Weber and Balfe—be denied the inestimable advantage which is accorded, as a matter of right and reason, to those by Haydn and Mendelssohn?

In operatic Italianization there are grounds of complaint still more cogent than have yet been set forth. For instance, the wordmongers—higher definition may not be applied to them—to whom the most delicate and most difficult task of translation is for the most part confided, appear to have such entire disregard of its great responsibility, such utter ignorance of the meaning of the original, and such total unfitness for the duty they undertake, that they not only place syllables of different vowel sounds to emphatic notes from those to which these notes were set, and so materially affect the mechanism of vocal production, but they vary the construction of their sentences so as to distort either the verbal sense or the musical phrasing, and they not rarely substitute other and even contrary meaning for those to which music of pointed significance and careful expression has been written. An example of this last, which would be amusing were it not offensive, occurs in the duet of

Pizarro and Rokko in *Fidelio*, where the gaoler, having asked what is the important task with which he is to be entrusted, the music abruptly modulates into the key of F sharp minor, the inverted-harmony of the dominant 7th is exceptionally resolved upon an inversion of the chord of the prepared major 7th of D, and Pizarro answers with the singularly harsh melodic progression from C sharp down to D, to give full significance to the malignity he feels and the horror he must excite in pronouncing the word "Morden," the sound of which is closely imitated, as the meaning is exactly represented, by the English word "Murder"; and for this the Italian verbalist has substituted "Andrai" ("hou shalt go), the broad vowel sound of which has the utmost possible unlikeness to the impressive mystery of the original, and, by the absurd nullity of its meaning, one of the most remarkable points of expressive declamation in the whole opera is rendered a ridiculous misapplication of means to an end. Again, in the same piece, when the governor has described how he will steal into the dungeon of his intended victim, and then declares "ein Stoss" (one blow), with a breathing point or a moment in which we may tremble between hearing of the fell purpose and of its expected result, "und er verstummt" (and he is dumb); and to the six wonderful burning notes that speak these terrible syllables into the very heart of the listener, mindless of the intervening rest except to make nonsense worse nonsensical of his own diction, the traducer has adopted the words, "Dal sen gli strappero." Not even an Italian could sing the passages thus perverted from their sense with the deep meaning Beethoven embodied in them, and even in Italian could only hear in them a wanton ado about nothing.

For another instance. It is cruelty to the memory of Mozart, of Beethoven, and of Weber whose careers were each a lifelong conflict with the poisonous influence upon art and nationality of the Italian opera, to appropriate, or to misappropriate, to the Italian stage the works which they wrote in the joy of their hearts and in support of their principles, and thus to place them in the front of the enemy's battle, and make them fight upon the side they would have overthrown; yet thus it is with the *Entführung aus dem Serail*, the *Zauberflöte*, *Fidelio*, and the *Freischütz*.

Yet for one more instance. The exigencies of the Italian stage demand ceaseless music throughout a lyrical drama; but the works just named, and many others in the repertory of our theatres for misrepresentation, were constructed with a view to the alternation of music and speaking, and the entire design of the compositions has to be altered to suit them to the solely singing requirements. The question is not of the superiority of this or that form of operatic construction, but of the sacredness of a great work of art, and of the indecency of outraging a great man's design. In the department of dramatic poetry it has been the practice to purify the masterpieces of our stage from the long accepted corruption by Dryden, Tate, Cibber and Garrick, and the boast of successive theatrical managements to present these works "according to the text of Shakespeare;" and the literary world and the playgoing public have welcomed this just act of homage to the merit of the dramas and the genius of their author. It is at least anomalous that, coincidently with the reign of this spirit of poetical justice, there should ride rampant a demon of musical spoliation, and that the same public should witness the restoration of Shakspere, and the desecration of Mozart, Beethoven, and Weber. No one will dispute that Berlioz, Costa, Balfe, and Arditi, are names as honorable as those of the literary functionaries above quoted; but no one can pretend that these honorable men have any better right to tamper with the greatest models in their own art than had the scribblers of the last century to make their ruthless insertions in the greatest works of the stage.

And now let me offer one proposition. Amateurs may learn what they like, and may be taught how they can, for, when they pretend to practice music but for amusement, if they be more amused with falacy and folly, it would be intrusive to force truth and sense upon them. With artists, however, the case is otherwise, since music ought to be to them as much the object of life as the means of livelihood; and if they have hitherto been misled by the practice of the age, it is a duty to point out to the rising generation the path of error, and to exhort them to walk in the road of reason. The vocation of English singers is, in the highest rank, to sing oratorios, which are always in English, and, in the successive lower grades, to sing translated foreign or original English compositions. The study of Italian songs does nothing whatever to fit them for this vocation by enabling them to pronounce the words, or to interpret the music of these works, from the grandest to the lightest, from the oratorio to the ballad. Nobody whatever wants to hear Italian songs from the lips of English singers, or cares for them in any respect but

as vehicles for the exhibition of foreign celebrities who are engaged from year to year at our opera houses. Every English singer that holds the highest ground in general esteem, has gained this standing by singing English. So it is with Mme. Sainton-Dolby, with Miss Louisa Pyne, with Mme. Lemmens-Sherrington, with Mr. Sims Reeves, and with Mr. Santley; and if some of them are, or have been, admitted among the natives of all other countries to sing on the Italian stage, it is their performances in their own language that command the high respect they enjoy, and that have been their credentials for entrance into those motley assemblies. I could name more than one example of our countrymen and women who have cast their lot among the so regarded Italians, and have never obtained any firm footing with the world at large, nor received the best consideration in their false position. My proposition is, then, that rising vocalists waste not their best years and their best energies in the study of music and words that can be of no possible avail to them for technical training or popular advancement, but that they devote themselves to the practice of works in the language which it is their duty to ennoble, by freeing it from the vulgarisms of mispronunciation, and which they will find, and may prove to be, better susceptible of musical expression than any which is not next to intuitive in themselves and their hearers.

Music in the Public Schools of Boston.

REPORT OF THE COMMITTEE ON MUSIC.

In School Committee, Sept. 10, 1868.

The Committee on Music ask leave to submit the following report:

Ten years ago, in the month of September, 1858, the Standing Committee on Music presented their first report to this Board. A partial review of the progress of the department of instruction under their charge during the decade now closed may not be uninteresting.

At the time this Standing Committee was instituted no instruction in music was given except in the Girls' High and Normal School, and the two upper classes of the Grammar Schools. The responsibility of such instruction was divided among four teachers. Two half hours in each week were required to be devoted to the study and practice of vocal music.

The Committee, in their first report, submitted a programme for the regulation of the branch of education under their care, providing that, in addition to the time heretofore given in the upper classes of the Grammar Schools, some elementary instruction and exercises in reading simple music should also be had in the lower classes, under the direction of the regular teachers; and that in the Primary Schools, likewise, singing form part of the opening and closing exercises of every session, and such time be devoted to instruction in music as the Sub-Committee of each school might deem expedient. No change was then proposed in the existing administration of the musical instruction. The four incumbent teachers continued to exercise their functions as before, using such text-books as they preferred, subject only to the approval of the Standing Committee. On observation and experience it soon appeared that this plan did not work favorably. There was a want of unity and uniformity in the method of teaching, and the variety of text-books caused difficulty and confusion. In saying this the Committee do not mean to reflect upon the devotion and assiduity of the then existing corps of instructors in music, who were certainly zealous and attentive to their work. But the plan was in itself defective.

The first change was the appointment of a separate teacher in the Girls' High and Normal School, and the requirement, on his part, in addition to his ordinary duties, to give such instruction to the pupils of that institution as should qualify them, in their turn, to become teachers of vocal music in our Public Schools. It was recommended, likewise, that thereafter in deciding upon the qualifications of candidates for the office of teacher in our schools, of whatever grade, their ability to instruct in music should be taken into account and insisted upon by the Examining Committee.

Under the more extended supervision of the Standing Committee on Music, progress was manifestly made; but defects and deficiencies resulting from the want of some simple, thorough and progressive plan of instruction soon became apparent. It was evident that the requirements of the rules in regard to musical teaching in the lower classes of the Grammar Schools were, for the most part, a dead letter. It was equally evident that in the Primary Schools the singing exercises at the opening and closing of the session were, oftentimes, a meaningless and routine performance, and that the time devoted to musi-

cal instruction in that grade of schools was next to nothing.

With these convictions the Committee, in their Report of September 1861, urged upon this Board the necessity of the more extended introduction of musical instruction into the Primary Schools. In their Report of 1863, they again referred to the subject, and recommended the appointment of a special instructor of music for this grade of schools. It was a measure that would have been sooner pressed upon the consideration of the Board, but for the difficulty experienced, on the part of the Music Committee, in finding a teacher competent to assume a post of so much responsibility and importance.

In June, 1864, Mr. Mason received his appointment, and in September of that year he entered upon his work. In due course three years must elapse before the fruits of this primary instruction could appear in the lowest grades of the Grammar classes. Three years subsequently, therefore, (in the autumn of 1867) an extensive examination was made in these lower grades of the Grammar Department, with a view more especially of witnessing the effect of the progressive instruction in music in the Primary Schools. The result was gratifying and surprising. Making due allowance for the deficiencies, which could not but be expected in so large a field under the supervision of a single teacher, the legitimate effects of this systematic and general instruction among the Primaries were almost everywhere apparent. The Committee had hitherto endeavored to encourage the regular teachers throughout these two lower classes in the Grammar Schools to act up to the letter of their requirements, in giving to the pupils under their charge such instruction in music, aided by its special teacher, as lay within their power. Now, for the first time, the pupils appeared to be prepared to receive such instruction understandingly, and a corresponding interest was manifested by the teachers.

About this time, likewise, the operation of the rule passed by this Board some time in the preceding year, giving to each Master the position of Principal over all the Grammar and Primary classes within his District, went into effect. This, in the minds of your Committee, was a fortunate coincidence. The interest of the Masters in carrying out all the requirements of our rules and regulations, in regard to all the studies of the schools, became unmistakably aroused, and, with their cordial co-operation, in a majority of cases, and the aid of the intelligent and assiduous teacher of music, some real progress began to be made in this hitherto fallow field of effort. It now became apparent that the time had come for special attention to these classes, in order that the progressive steps of musical instruction should not here be arrested. The subject had been prominently brought forward in the Report to this Board, under date of March 19th of that year (1867), in which the Committee say "it is evident that the plan of instruction, which in its progressive march has now reached up into the highest class of the Primary Schools, and is ready, in its regular order, to be carried into the lowest class of the Grammar Department, should not be allowed an interregnum of a couple of years before it is again taken up in the upper classes of this grade."

Hitherto no specified time had been marked out for daily attention to music in the classes under consideration, and, as a first step towards the insuring of a better compliance with existing rules and requirements, an order was submitted by the Committee, and passed by this Board with great unanimity, requiring that fifteen minutes each day should be devoted to this study.

What was evidently further needed was that a special supervisor should be provided for the musical instruction of these lower classes, in like manner with the provision previously made for the Primary Schools. Your Committee have only hesitated to make such definite recommendation before, because of their unwillingness to seem to precipitate any additional expense in this department of public instruction. They believe, however, the time is now fully come for such action, and hence their request, which is now before the Board, for authority to nominate a suitably qualified person to take charge of the musical instruction of these classes. They feel also, that the events of the past year have shown that the Board are now ready for such appointment.

It will thus be seen that it has been the effort of the Music Committee to systematize, and, as far as possible, centralize the plan of musical instruction by placing each department under a recognized head, whose duty shall be to supervise and give direction to such instruction throughout his particular sphere of duty, enlisting as his agents the regular teachers of the schools who are expected to understand and teach this equally with the other branches of school study. This has necessarily been the growth of

time. Only now are we ready to recommend the extension of the plan over the lower classes of the Grammar Department. Ultimately, it is to be hoped, the same system can be adopted throughout the upper classes also, meaning by this that the Music Director shall be able, through the assistance of the masters and teachers of the classes in that grade, to communicate his instruction to every room, and not be obliged, as now, to instruct personally the several classes at one and the same time, in the large hall.

Further than this, it is the hope of your Committee, as has been many times expressed in their previous reports, that at some future day the general control and supervision of the whole plan of musical instruction in our schools shall be made to rest in one responsible and intelligent head, subject to the executive authority of the Standing Committee on Music. In the nature of things, however, we are not as yet prepared for this culmination of our plan. The exhausting personal labors of the instructor in music of the two upper classes must for some time be continued; but the large extension of his field of labor in the addition of the Roxbury District, compels us to ask for an associate teacher who shall divide the work with him, while, at the same time this assistant shall hold himself responsible to his Principal in adopting and carrying out the existing plan of instruction.

It is recommended likewise that the musical instruction of the Roxbury High School be placed under the same direction as that of the Girls' High and Normal School.

To repeat then, the present plan of musical instruction is this,—to continue the instruction of the Primary Schools under the supervision of its present head, who shall teach that specialty, as now, with the aid and mainly through the agency of the regular teachers; to institute a similar supervision over the lower grades of the Grammar classes through a special teacher to be appointed by this Board; to continue the instruction of the upper classes of these schools through the personal teaching of their present head, with the aid of an associate; and lastly, to couple the Roxbury High and Girls' High and Normal schools under the personal instruction of the present incumbent in this last named school.

And, to carry fully into effect the provisions above named, the following orders are respectfully submitted:

Ordered, That the Committee on Music be authorized and instructed to nominate for confirmation to this Board a suitably qualified person as teacher of music in the lower classes of the Grammar Schools, at a salary of twenty-five hundred dollars per annum.

Ordered, That the salary of the teacher of music in the Roxbury High and Girls' High and Normal schools be fixed at the rate of one thousand dollars per annum for the current school year.*

During the past year classes for Normal instruction have been formed, in which the teachers of the Primary Schools under Mr. Mason, and of the Grammar Schools under the joint instruction of Mr. Eichberg and Mr. Sharland, have had opportunity to learn to teach what is required of them in music, and very many, we are happy to say, have availed themselves of the opportunity thus afforded. It is the hope of the Music Committee to again establish such Normal classes under the direction of the several special teachers of music.

The want of some suitable text-book, or manual, adapted to our plan of progressive musical instruction in the schools, has long been felt, and oftentimes expressed in these reports. Mr. Julius Eichberg, the accomplished head of this department of instruction in the Girls' High and Normal School, having signified to the Committee his intention of spending his summer vacation in Europe, was requested by them to avail himself of that opportunity to learn what he could of the operation of this department of common school education in Germany and elsewhere, and to gather, from whatsoever sources, such materials as he could, to aid, at some future day, in the publication of a proper series of musical text-books for the schools.

Mr. Eichberg was received and treated with the greatest attention and courtesy by the authorities to whom he was accredited, and acquired a fund of practical and useful information in connection with the object of his mission. These results he has placed in the hands of your Committee, in the shape of a large collection of printed documents, and, in addition, has embodied his own observations and researches in an extended and most interesting report. We make no apology, therefore, for extracting from this report, at length, such passages as our space will admit, and which, in our judgment, will tend to illustrate the whole subject:

* These orders were referred to the Committee on Salaries.

(To be continued).

Musical Correspondence.

BERLIN, MARCH 2.—Who can hear the Ninth Symphony and not feel that Beethoven stands alone in symphonic music! What a gigantic work! The hearer does not attempt to explain the impression made upon him, but simply receives it and wonders. Let him take the score and follow the motive, simple in itself, through all the windings, all the complicated texture of double counterpoint; see how each part remains its individual self, now appearing on the surface, now buried in the general waft of sound, only to rise again in turn, and all so symmetrical, so perfect in form;—he may discover why the work is so gigantic, but it will only increase his wonder. It is a waste of words to call the *Scherzo* beautiful. How can one sufficiently praise a language for which there is no translation but in the soul! The exquisite horn passages of the second movement are almost tantalizing, so short are they. And in the *Finale* how unexpectedly you are called back to the *Scherzo* by one of its sentences being repeated here, as if Beethoven meant it should not be forgotten even in the tremendous whirl of the last movement! The latter must be heard often to be appreciated. The great composer meant with one grand finishing stroke to express in intensest light what Schiller describes as "*Götterfunkens*" (Spark of Deity). The very utmost is demanded of instruments and voices. Indeed Beethoven seems to have considered the latter as so many wind instruments to be used as simple members of the orchestra, for what is demanded of the voices!

The Symphony was given last night with great success by the "Berliner-Sinfonie Capelle" in the Sing-Akademie. The whole programme was fine, and I give it here:

Overture to "Iphigenia in Aulis".	Gluck.
(Arranged by Richard Wagner).	
Aria from Elijah, "Höre Israel!".	Mendelssohn.
Scena der Furie des Hasses. Soli and Chorus from the "Armide" of	Gluck.
Ninth Symphony.	Beethoven.

The scena from Gluck's *Armide* has been rarely heard of late in the concert room, and was all the more welcome, as not a single note of Gluck has been heard this season. It is really to be deplored that the name of Gluck, Germany's best tragic opera writer, has not been once in this season's repertoire of opera.

As I wrote you in my first, the "Bilse Concerts" are a feature of Berlin musical life. They are given in the new Concert-Haus on Leipziger Strasse, the hall of which is built on the very best of acoustic principles, and about two-thirds the size of our Boston Music Hall. The second and third floors are given to private boxes for ten persons each; the space on the floor of the hall is occupied by tables and chairs. Your first impression on entering the hall is, "Really, this is German life;" for seated around the tables are families and mutual friends, and others who have come to enjoy the music and pass a social evening. Many of the ladies come quite early, often in the afternoon, and are joined by the gentlemen of the family in the evening. Most of the former bring their "work" and busy themselves as if at home. By the time the first part of the programme is finished it is generally "supper-time," and such a pleasant scene is scarcely known outside of Germany. One would imagine that, with all this material for disturbance, quiet enjoyment of the music were impossible. The contrary, however, is the fact; a stiller and more attentive audience could not be desired. The beginning of any piece is the signal for a silence which continues perfect till the last note is played. Then recommences the uproar of hundreds of voices in general conversation, mingled with the clatter of plates and orders to waiters. I have been often amused at the sight of some old lady, deserted for the time being by her friends, seated alone at the little

table, inquisitively peering over her spectacles at all that goes on around her, all unconscious of the stocking which she is quietly and contentedly knitting. You exclaim again, "This is German life," and wonder if it will ever be a phase of American society. The programmes are always good, light and modern intermingled with the more strict and classic music; waltzes in particular are played to perfection. Saturday evening is always reserved for a great Symphony concert. The orchestra numbers a hundred musicians in the following proportion: 40 1st and 2nd violins, 13 violas, 13 'cellos, 10 contra basses, 1 harp, 3 flutes, 2 oboes, 2 clarionets, 2 fagottos, 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, triangle, drums, &c. The orchestra are under fine discipline, and play always with vigor and unity. On these Saturday evenings the tables are removed and the whole space is given to seats. Another feature of the Saturday concerts is that smoking is forbidden, which at other times is allowed after the first part of the programme. Here is the list of pieces as given last time:

Overture to "Anacreon".	Cherubini.
Sinfonia Eroica, No. 8.	Beethoven.
Overture to "Midsummer-night's dream".	Mendelssohn.
Invitation to the Dance, (arr. by Berlioz).	Weber.
Variations from A-major Quartet, played by 66 strings.	Beethoven.
Overture to "Oberon".	Weber.
Introduction to "Die Meistersinger".	Wagner.

The last should be brought before a Boston audience. It is still a novelty here. Many praise it, many call it "stuff" (*Zug*). Most of those who have heard it say nothing, from the simple reason that they don't know what to say. It is a "*Riesenarbeit*" (gigantic effort), to say nothing more. The very first chord is almost deafening. The score shows that everything was written according to the strictest rules of counterpoint, and Wagner has twisted and turned his original motive till he has wrung from it its very existence. Whatever musicians may say of Wagner, certain is it, that no new composer will attempt a new era in opera without first consulting him.

The Bilse concerts draw fashionable audiences and are also in every way popular. Who does not long for the time when such an innocent amusement shall have become general in America as it is here in Germany? The rising generation would be only too thankful for such a place of resort, at once social, reputable, and affording opportunity to cultivate a taste for the most beautiful of arts. In Berlin there are three such, visited by the best families of the city.

Among other musical novelties we have lately had the entire music of Weber's *Preciosa*, given by the Berliner Capelle and the Stern Society. This week comes the "Hohe Messe" of Sebastian Bach, and two weeks later we shall have the *St. Matthew Passion* by the same. Last week was the "Seasons" of Haydn. Next week we have another Quartet Soirée. O.

PARIS, MARCH 8.—On Sunday, Feb. 21, I found myself in my old place in the amphitheatre at the Cirque Napoleon, drawn thither by the king of symphonies and of souls. Loyal subjects, too, were the four thousand men and women who followed the music so attentively, and who knew so well how and when to applaud. Good listeners all, and probably most of them well acquainted with that particular composition. So quiet were they, that during the entire performance there was positively no sound to be heard save that of the instruments. "You may find better music at the Conservatoire, but you shall find no better manners," seems to be the motto of this audience, and yet a large portion of it is composed of the so-called "common people," who enter for the modest sum of 15 sous each. Will Miss Emptyhead, of New York, who lives in Madison Avenue, and who attends the "Philharmonics" because they are fashionable, condescend to take a lesson in decency from the French *Ouvrières*?

Here is the programme of the concert under consideration:

Ouverture de la flûte enchantée.	Mozart.
Symphonie en la.	Beethoven.
Cavatina du quatuor [op. 12].	Mendelssohn.
Tous les instruments à cordes.	
Fantaisie-Caprice, pour violon.	Vieuxtemps.
Par Mme. Norman-Neruda.	
Ouverture de Leonora.	Beethoven.

Mme. Neruda is the best lady-violinist I have ever heard, with the sole exception of Camilla Ursø. In one respect she excels the latter lady; her bowing is strong, nervous, masculine, and for a woman really wonderful. This is the greatest merit of her playing, and it is precisely here that Mme. Ursø fails, in so far as she can be said to have any failing. I have heard Mme. Neruda repeatedly, but it has happened to be almost always in this Capriccio of Vieuxtemps (which she plays from memory). At this concert she received much applause, and at a previous one her rendering of a Mendelssohn Concerto is said to have been equally successful.

Here is the list of pieces performed at the two succeeding concerts:

February 28.

Jubel Ouverture.	Weber.
Souvenir de Rome.	G. Bizet.
Allegretto Agitato.	Mendelssohn.
Gondellied. Chanson de Réséda.	
Mazurka.	Chopin.
Chantée par Mlle. Schroeder.	
Septuor.	Beethoven.

March 7.

Symphonie en mi bémol.	Schumann.
Adagio du quintet en sol mineur.	Mozart.
Exécuté par M. Grisez, (clarinette), et tous les instruments à cordes.	
1er Concerto pour piano.	Mendelssohn.
Exécuté par M. Brassin.	
Le Comte d'Egmont, tragédie de Goethe.	Beethoven.

The ninth concert of the Conservatoire took place yesterday with the following programme:

Symphonie en si bémol.	Schumann.
Fragments de Fidèle.	Beethoven.
Ouverture de Freyschütz.	Weber.
Finale du 2me acte de La Vestale.	Spontini.

The previous concerts have certainly been attractive enough, but this one was to me the most enjoyable of all.

In the first place the Symphony was so played that the hearer lost all sense of time and space; the barrier between music and players was broken; there was no orchestra, no composition, only the triumph of a splendid idea cleaving like lightning through the heart of darkness and superstition, and, meteor-like, lighting the heavens with its burning train. The sense of soul-power, of immortality, springs into life with the very first note of the introduction, and carries everything before it to the close. Only once is the chain broken; towards the end when it has attained its highest, fullest meaning, the music changes, and, from the realms of the gods, we are suddenly transported to the edge of a wood, to witness a fairy revel by moonlight. Nothing can be more vivid than the picture of these little soulless creatures tripping through their quaint minuet upon the green-sward, while we, still possessed by that great and irresistible sense of destiny, are watching them. No more effective blow at materialism than this passage has ever been struck, and the dramatic effect is like that of the *Mazurka* in Chopin's F-sharp minor Polonoise. No man without a perfect perception of that innate virtue and grandeur—denied to humanity by modern creeds—could ever have written that Symphony.

The selections from *Fidèle* were the wonderful "Prisoners' Chorus" and the air of *Leonora*, which was sung in the most perfect manner by Mlle. Krauss. It is impossible to praise too highly her rendering both of this air, and of the soli from the *Vestale*, each morsel of which is like a pure and perfect chrysotile.

On the 3d inst. the first representation (for the season) of *Faust* took place at the Grand Opera, on which occasion the Emperor honored the Salle with his presence. At the Théâtre Lyrique we have a strange mélange made up of Gluck, Halevy, Mozart,

Adolph Adam, Verdi and Rossini. *Don Juan* was lately represented for the fourth and fifth time. M. Pasdeloup in person conducts the orchestra. There is some fault to find with the singing, and still more with the acting; but, bearing in mind the general tendency at the present day towards a decline in art and taste, this reformation movement should meet with encouragement and sympathy.

Among the sensations of Paris should be classed the "Quatuor Suedois," the members of which are described as students, who possess good and melodious voices, and who, wishing to travel through Europe, profit by their talent to indulge their migratory taste. They sing their national airs and songs, without accompaniment, and in a style so admirable that one can hardly believe them to be amateurs.

On the 28th ult. the posthumous "Messe Solennelle" of Rossini was performed at the Theatre Italien; another representation took place during the week and a third will soon follow. I have not yet heard the composition and can only say that, according to the general impression, it is a work which will even add to the maestro's fame.

A. A. C.

NEW YORK. MARCH 8.—On Saturday evening we had our 4th Philharmonic Concert with the following programme (orchestral):—

Suite, Overture, Air, Gavotte.....Bach.
Overture, "Melusine".....Mendelssohn.
Symphony, D minor, op. 120.....Schumann.
Double Chorus from "Loheengrin".....Wagner.

The Arion and Liederkranz Societies assisted, and Mme. LaGrange sang the "Letter Aria" from *Don Giovanni* and the Scena and Aria from *Fidelio*.

The Suite is a very charming work; it was first produced here by Theo. Thomas at one of his Symphony Soirées last winter, and was also one of the attractions at the Musical Festival. It improves upon acquaintance, and seemed to please the vast unmusical majority.

The "Melusine" Overture, charming as it certainly is, suffered by contrast with the Bach music and the magnificent Schumann Symphony, and left me with a dissatisfied feeling which it would be difficult to define, and which it would be rank musical heterodoxy to express.

The last of Schumann's Symphonies was played in an almost faultless manner and was most enjoyable to those whose taste has been educated up to the standard of Schumann's school. While it is less attractive to me than are either of the other three symphonies, it yet has many points of beauty and interest, and through the entire work the genius of the author shines unmistakably. The last movement possesses enough life, energy, and vigor to suffice for a dozen ordinary authors, and Mr. Bergmann took the tempo at a rate that was positively bewildering.

Mme. La Grange demonstrated the fact that even an admirable and most artistic execution cannot supply the place of a voice long since departed; it is unfortunate that such a great artist should not have gracefully retired from public life while at the zenith of her renown. An encore—elicited by her excellent performance of the "Letter" Aria—was really a tribute to her past reputation rather than to her present ability.

The Wagner Chorus was capitally rendered by our two prominent German Singing Societies, and very nearly gained an encore.

The 5th Concert is to occur on April 10th. The orchestral pieces will be Beethoven's 1st Symphony, Gluck's Overture to *Iphigenia*, Liszt's "poem" called "The Ideal." The soloist upon that occasion will be Mr. Richard Hoffmann (piano).

Mr. Thomas's 15th Sunday Concert presented many points of interest, among them, the following:

Overture, *Jessonda*.....Soprano.
Andante, "Surprise Symphony".....Haydn.
Finale, *Loreley*.....Mendelssohn.
Overture, *William Tell*.....Rossini.

Miss Hoffe (soprano), Mr. Letsch (trombone) and M. Prume (violin), assisted; the latter created a

marked sensation by his wonderful execution and very excellent tone. Mr. Prume played the Mendelssohn Concerto at one of the Philharmonic concerts some four years ago.

F.

MARCH 15.—On Saturday evening we had Theo. Thomas's 4th Symphony Soirée, with the Mendelssohn Union, Mr. Thomas's orchestra, and the following programme:

Suite in canon form, op. 10.....Grimm.
Motet, "I wrestle and pray" (1st time).....Bach.
Symphony, E flat, op. 28, (1st time).....Max Bruch.
Gipsy Life, op. 29, Chorus and Orchestra, (1st time).
Schumann.
Overture, "Tannhäuser".....Wagner.

This is a fine array of good things and they were generally speaking, very well performed. This remark applies particularly to the orchestra, which did admirably; but less praise is due to the Mendelssohn Union.

The Grimm Suite was especially noteworthy on account of the artistic manner in which the theme of each movement was "imitated." The Andante was simply a String Trio, in which the viola was taken by Mr. Matzka, the cello by Bergner, and the violin by Thomas himself, who descended from the conductor's stand for the purpose. This movement (the Andante) proved very attractive to the audience, and it was emphatically encored. The third movement (*Tempo di Minuetto*) has a very neat episode in E major, and the Finale is full of vigor and purpose.

The Bruch Symphony seemed of unequal merit, the first and second movements being far the best of the five; indeed the Scherzo (second movement) in G minor is a gem in its way and has an exquisite trio. The treatment of the wood wind instruments reminds one very strongly of Mendelssohn's Midsummer Night's Dream Scherzo, a little too strongly for the credit of Herr Bruch.

Schumann's "Gipsy Life" is simply charming, and had the fragmentary and episodic solos been taken by competent persons, the general effect would have been far more satisfactory.

The Soirée closed with the superb *Tannhäuser* Overture, which was played with electrical effect by the fine orchestra.

At Mr. Thomas's 16th Sunday Concert were performed:

"Die Geschoepfe des Prometheus," op. 43.....Beethoven.
2 movements from "Departure" Symphony.....Haydn.
Overture, "Oberon".....Von Weber.
Scherzo from "Reformation Symphony".....Mendelssohn.

Miss Josey Hoffe and Mr. August Arnold (pianist) were the soloists. The former acquitted herself creditably, while the latter hardly equalled his performance at the 13th concert.

F.

Dwight's Journal of Music.

BOSTON, MARCH 27, 1869.

Concert Record.

MARCH 11. On the Thursday intervening between the last two Harvard Concerts, Mr. CARL ZERRAHN gave his "Annual Concert," with the assistance of the brilliant young pianist, Miss ALIDE TOPP, and the Harvard Symphony-Concert Orchestra, which has played us so many noble Symphonies and made such marked improvement in the rendering thereof under his energetic, careful lead. The audience was large, although the Music Hall was not filled up to the usual mark of the subscription concerts. The programme was as follows:

Symphony in B flat major, No. 4.....Beethoven.
Concerto for Piano and Orchestra.....Schumann.
The Unfinished Symphony, B minor.....Schubert.
Overture, "Tannhäuser".....Wagner.

The Orchestra, in the absence of the Quintette Club, had hardly its full complement of strings; but the several works were given,—especially that warm and lovely Symphony of Beethoven—with rare precision, delicacy and fervor. The two Schubert move-

ments, in spite of the oppressive melancholy which gets the better of their sweetness, and of the not altogether successful struggle of the genius shown in flashes for triumphant mastery of form, seem always to be listened to with much delight, and never more so than on this occasion.

Miss TOPP's playing in the admirable Concerto of Schumann was superb,—far better even than her rendering of the same work at her first appearance here (in the Festival.) Her recent journey through the country seems to have given her full health and strength, and there was none of the nervousness which somewhat impaired her freedom in the Chopin Concerto in the first concert of this season. With what even and unflagging force and fire and beautiful precision, and what vital touch, she kept on through the long series of full, difficult chord passages! The piece possessed her fully, and found expression in all its fire and its variety of moods and light and shade, with a triumphant ease. No doubt it added to the wonder of the audience that she played it without notes. But there are dangers, hairbreadth escapes, in sliding over such thin ice, which an audience does not always notice. Memory may prove treacherous with the best. In the middle movement (the Romanza) musicians knew, what publics do not suspect if the movement be only continuously kept up, that the fair artist forgot herself more than once, skipping a bar or two and having to go back for the orchestra. We name this only as an argument against this practice, introduced by modern piano virtuosos, such as Bülow, of trusting wholly to their memory in playing long and difficult Concertos with an orchestra. It may give the solo player greater freedom as well as greater prominence; but in the latter view it looks like affectation; for, after all, in such a case the piano is but one part among many, and there would be equal reason why er' and every instrument in the orchestra should play without notes, since their parts in such a whole are something more than mere accompaniment: each is an indispensable and individual factor. If one is to play without notes, why not all? And the Conductor, why should he have any score before him?

The *Tannhäuser* Overture sounds strangely indeed after a whole winter of purely classical orchestral works. One could hardly help asking himself: If they were music, what is this? We must confess it did not charm us quite so much as it did once; and yet it is too peculiarly interesting to remain very long withdrawn from hearing. It had been much called for, and no doubt many were more than gratified, for it was played brilliantly.

MARCH 12. The third Quartet Matinée of the brothers LISTEMANN, with Messrs. HEIDL and SUCK, had the usual attentive audience, though on a dreary afternoon. Mozart's Quartet in C major, No. 6, opened the entertainment; and the second of Beethoven's "Rasoumoffsky" set (op. 59), in E minor, with the quaint Russian theme and variations in its third movement, closed it. Good leadership and careful, if not yet perfect, co-operation, must be credited to the interpretation. Messrs. BERNHARD and FRITZ LISTEMANN gave a fine specimen of easy, fluent violin playing in a *Sinfonie-Cantante* (No. 1) pour deux violins, by Alard; the composition in itself is but a show piece. The vocal contributions were by Miss JULIA GAYLORD, the young lady whose fresh, bird-like voice, free, rapid execution and bright, winsome manner lent so much attraction last year to Mr. Eichberg's burlesque operetta, "The two Cadis." She sang a song: "The moon is sailing o'er the sky," by F. Petersilea, in which the verbal rhythm seemed to suffer violence in its forced adaptation to the music,—otherwise a not unpleasing song,—and Schubert's "Barcarolle." The voice, in gaining strength, seems to have lost some sweetness, and the delivery, before so spontaneous and natural, seems hard, stilted and

self-conscious. Perhaps this is only temporary, incident to the transitional gymnastic period of "voice-building,"—during which is it not wiser for the pupil not to come out in public?

The fourth Matinée (yesterday) presented Schnbert's Quartet in D minor (posthumous), and Beethoven's great B-flat Trio.

March 13. Mr. J. C. D. PARKER's third Trio Soirée.

Second Trio, in G.....	Beethoven.
Aria, "Quando m'iro".....	Mozart.
Piano Solos. a. Romanze.....	Schumann.
b. Mazurka.....	Chopin.
Songs. a. Widmung.....	Franz.
b. Neus Liebe.....	Mendelssohn.
Second Trio, in C minor.....	Mendelssohn.

The fresh clear, buoyant early Trio of Beethoven, one of the three in op. 1, now but seldom heard here, made a good contrast with the full, rich, brilliant and impassioned Trio by Mendelssohn in C minor, which has been interpreted to us by about every one of the pianists of any note. Mr. PARKER proved himself quite equal to the task, and was well supported by his colleagues, Messrs. SGHULTZE and FRIES, in the violin and 'cello parts. It was pleasant to hear again the warm, rich tones of Mrs. BARRY, who sang her beautiful selections in her usual refined, artistic style and with true musical feeling.

March 18. HARVARD MUSICAL ASSOCIATION.—The tenth and last of the subscription series of Symphony Concerts was an occasion of uncommon interest and crowded the Music Hall beyond all past precedent in concerts of so high and pure an order. This seemed to show that, in spite of newer schools and fashions, the best still wears the best, and the star of Beethoven keeps in the ascendant. The grandest of Symphonies and Overtures, familiar as they have grown to all, but at once suggestive of such high and golden hours, some of the best experiences of life, proved irresistible. It was fit to end the rich series with a Beethoven programme:

Overture to "Fierabras,".....	Schubert.
Triple Concerto in C, op. 56, for Pianoforte, Violin and Violoncello.....	Beethoven.
Ernst PERABO, B. LISTEMANN, and WULF FRIES.	

Seventh Symphony, in A major.....	Beethoven.
Overture, "Leonora," No. 3.....	Beethoven.

And Schubert's noble Overture to *Fierabras*, full of beauty and of fire, one of his real inspirations, clear, symmetrical, concise for him, as felicitous in form and in mastery of instrumentation as in ideas, was worthy to usher in a Beethoven programme. This Overture, first introduced here in the first season of these concerts, has held its place in every season's programme thus far, and with increasing favor. This time it was indeed admirably played; the plaintive little horn phrase which runs through it, the splendid outburst of the *tutti*, heroic and impetuous, the sweet melodic episode of the oboe, and the grand summing up, were all satisfactory.

The Triple Concerto, if not to be ranked among the greatest inspirations of Beethoven, being, by the very fact of bringing three instruments into equal prominence, necessarily more full of bravura than is the wont of so great a master, is yet a very interesting work, abounding in delicate beauties. The orchestral part is full of fine suggestion, often by the happy use of a few notes of accompaniment, the slightest sketchy phrase, outlining and hinting a great thought, sure at length to be worked out into grand proportions. We refer particularly to the first movement. The *Polacca*, which leaps out from the deep and pensive *Largo*, is full of sunshine, vigor, and vivacity. The whole Concerto went much better than it did last year, when it was rather hurriedly undertaken for the first time; with PERABO at the piano, and LISTEMANN and WULF FRIES for violin and 'cello, it could hardly fail of worthy presentation. The chief drawback lay in the nature of the composition as heard in so large a hall. The violoncello, which has really the most difficult part, and most im-

portant of the three, has often to play above its common register, soaring and circling like a mate to the violin in rapid, figurative passages; and to do this so as to be heard, yet without forcing the tone at all, is almost too much to expect of any one. Bating a slight swerving from pitch now and then in a high note, Mr. Fries was remarkably successful. So were the other two protagonists. Mr. PERABO's only public appearance this winter was of course significantly greeted. Then there was a certain artistic air and spirit visible in the whole group, which lent faith to the listener and charm to the performance.

Of the Seventh Symphony, or of the greatest of Overtures, what is there to be said, more than we would say of the best friends of years; that they never seemed so good, so thoroughly themselves, and may they live forever! Seldom have they been played so well, or so eagerly followed, so sincerely, deeply enjoyed by so large and remarkable an audience. Mr. ZERRAHN has again cause to be proud of his orchestra, and the Harvard Association at the end of this their fourth and most successful season, have every encouragement to aim at a still higher mark next year.

March 20. Mr. PARKER's Fourth and Last Trio Soirée showed increase of interest and of numbers. In the first place there was the attraction of a new element; an amateur club of male voices, Mr. Parker's friends, and all of them, we believe, members of his own Vocal Club, for the first time, in compliment to him, stepped just outside of their purely social and private sphere and sang, to the great delectation of all present, four beautiful pieces: "The Night," by Schubert; the spirited and breezy Foresters' Chorus from Schumann's "Pilgrimage of the Rose" (this with accompaniment); a Serenade by Eisenhofer, and Mendelssohn's Rhine Wine Song. The voices, all musical, congenial and of good power, were ten in number, and a finer specimen of part-singing, one must go far to hear.

In the next place the Trios were selected with tact and were very finely rendered. For the opening there was one by Haydn in A major, in three movements, one of the simplest, clearest of its kind, yet charmingly genial, and shaped with that masterly, sure art which seems like instinct. This is the second specimen of Haydn's thirty Trios for piano, violin and 'cello, for a first hearing of which we are indebted to Mr. Parker. Hitherto the little one in G alone, the No. 1, so often played as a Sonata Duo for violin and piano, has visited our concert rooms. And, for the closing number, the glorious Schubert in E flat, the op. 100, was repeated, and carried the audience away with it as fully as before. By the way, Kreisle von Hellborn, in his new Life of Schubert, tells us that the fascinating solemn theme of the *Andante con moto*, introduced by the 'cello, is a Swedish national melody. The tenor singer, Berg, Jenny Lind's first teacher, now director of the Conservatoire at Stockholm, used to sing it in Vienna, and Schubert, liking it exceedingly, used it as a subject in his Trio.

Another point of interest was Mr. Parker's piano solo: *Andante con variazioni*, by Mendelssohn, which he played with artistic finish and expression.

NEXT IN ORDER. To-night (Easter Eve) we have a new Oratorio, Costa's "Naaman," by the Handel and Haydn Society. An account of it, written before its first production at the Birmingham Festival in 1864, will be found on our first page. Mr. RUDOLPHSEN takes the part of Elisha; Mr. JAMES WHITNEY, Naaman; Mr. W. WINCH, Gehazi; Miss ADELAIDE PHILLIPPS, the three parts of Timna, the Widow, and the Child; Miss WHITTEN, Adah; and Miss GATES, the Shunamite woman.

To-morrow evening, the noble Oratorio "St. Paul" will be given with the same grand chorus, orchestra and organ, with Miss HOUSTON for principal soprano (who kindly consents to sing again, in the continued illness of Mme. PAREPA-ROSA), and Mr. WINCH in the principal male character.

An extra SYMPHONY CONCERT, in aid of the *Musical Education of the Blind* at the South Boston Institution, who in their recent concerts and exhibitions have astonished everybody by the zeal and success with which so many of them are making musicians of themselves, will be given by the HARVARD MUSICAL ASSOCIATION in the Music Hall, next Thursday Afternoon. Tickets, at \$1.00, now for sale at the Hall. The programme consists of the Haydn Symphony in G (so popular last year); Chopin's E-minor Concerto, played by HUGO LEONARD; Schumann's "Cologne" Symphony, in E flat, a repetition of which has been continually requested; and Wagner's Overture to *Tannhäuser*. It is understood that one of the ways of most effectively promoting the musical education of the Blind will be the providing of means of going to Europe for Mr. CAMPBELL, their teacher, who has already wrought wonders with them, standing really at the head of this instruction of the blind in this country, and who desires to learn all that can elsewhere be learned so that he may do still more for them.

Mr. PECK's Annual Concert is postponed to April 16, on account of Mme. Parepa-Rosa's illness, which involves a reconstruction of the programme.

Historical Recitals

OF

VOCAL AND PIANO-FORTE MUSIC,
BY MME. RAYMOND RITTER AND S. B. MILLS.
First Programme, (New York, March 6).

THE OLD ENGLISH SCHOOL.

1 Prelude, and The Carman's Whistle with Variations.....William Byrd, 1591.

2 The Captive Crusader. Song.....Orlando Gibbons, 1612.

I attempt from Love's sorrows to fly.....Henry Purcell, 1680.

3 The Hundredth Psalm, set as a lesson for Pianoforte.....Dr. Blow, 1680.

4 Song to Pan.....Dr. Blow, 1700.

Sally in our Alley, as originally written.....Henry Carey, 1715.

OLD ITALIAN SCHOOL.

5 The Cat's fugue and Sonata in D major.....Domenico Scarlatti, 1730.

6 Alla Trinità beata. Composer unknown, 14—Dolce amor.....Cavalli, 1640.

7 Fugue in B flat major.....Porpora, 1737.

8 O di che lode, (The Eighth Psalm)......Marcello, 1720.

9 Sonata in D major.....Galuppi, 1740.

10 A Serpina penserete (from "La Serva Padrona")......Pergolesi, 1730.

FOLK-SONGS AND PIANOFORTE COMPOSITIONS FOUNDED ON THAT FORM.

The influence of national, or Folk-songs, upon the development of music during the middle ages, and even before that time, until our day, can scarcely be exaggerated. As genuine products of the unknown poet hearts from which they sprung, as the wild flower is of its native soil, they will never lose their primeval freshness. But like the flying seed of the flower, or more like the winged bird, they are tireless wanderers; they pass over desert, mountain, and sea, from workshop to study, from street to field, from church and theatre to the battle field—and the reverse way. As a modern author has remarked, "Some of these melodies resemble the wandering Jew—never resting, never dying! Some of their motives possess such vitality, that their existence is almost as old as our chronology." It is scarcely necessary to observe here that all modern composers of distinction have deeply studied this inexhaustible source of melody and expression. Among these, Chopin was neither last nor least. Of his polonaises and mazurkas, Liszt says: "His polonaises, characterized by an energetic rhythm, galvanize and electrify the torpor of indifference. The most noble traditional feelings of ancient Poland are embodied in them. The firm resolve and calm gravity of its men of other days, breathe through these compositions. Generally of a martial character, courage and daring are rendered with that simplicity of expression, said to be a distinctive trait of this warlike people." * * * "In all that regards expression, the mazurkas of Chopin differ greatly from his polonaises. Bold and vigorous coloring gives way to the most tender, delicate and evanescent shades, in the Mazurkas. No longer is the feminine and effeminate element driven back into shadowy recesses. On the contrary, it is brought into such prominent importance that all else disappears."

11 Sumer is icumer in.

Ancient English Folk Song.
Bin alte-n-e werthi Tnechter gsv.

Old Swiss Wedding Song.

With all the Heavenly Host.

Ancient English Christmas Song.

Colin prend sa hotte.... Arab French Song.

12 Mazurka, Opus 6, No. 1, and Valse, Opus

64, No. 2.....Chopin.

13 El Contrabandista...Spanish National Song.

Lisette.....Negro French Song.

Rosestock, Holderblith....Suabian Song.

14 Polonaise in E flat, Opus 22.....Chopin.

NOTES.

1. William Byrd, Byrd, or Bird, was born about 1538, died 1623. He was one of the greatest Musicians of his time. He created remarkable works in several styles of composition, such as Masses, Motets, Madrigals, and pieces for the organ and virginal. The Spinet was at that time called the Virginal in England, and belonged to the family of keyed instruments, such as the harpsichord, clavichord, and modern pianoforte. The Prelude and Carman's Whistle, by Byrd, are from a collection called "Queen Elizabeth's Virginal Book." To judge from the difficulty of the pieces this book contains, Queen Elizabeth must have been a player of remarkable talent.

2. Orlando Gibbons, a celebrated composer of Madrigals, Anthems, and pieces for the harpsichord, etc., was born at Cambridge in 1583, and died 1625. He occupied the post of Court Organist to Charles the First of England.

Henry Purcell, born in London, 1658, died 1695, was the greatest composer that England ever produced; indeed the only English composer who was at once truly great and thoroughly national. Few of Purcell's single songs appear to have been printed during his lifetime. The collection of his vocal, secular music, which reflects the greatest honor on his memory, was published by his widow, two years after his death, under the title "Orpheus Britannicus." The fresh and elegant song on the programme is taken from that collection.

3. Dr. John Blow, born 1648, died 1708, was one of the most eminent of English Church composers. His setting of Old Hundred as a harpsichord lesson, is original and bold in its contrapuntal and harmonic treatment. His pleasing and elaborate "Song to Pan," is taken from the first edition of Dr. Blow's collection, entitled "Amphion Anglicus," which he is said to have published in emulation of Purcell's still more famous "Orpheus Britannicus."

4. Henry Carey, born about 1697, was a musician and poet; he wrote ballads, operettas, poems, and farces. Dr. Chrysander has lately established Carey's undoubted right to be regarded as the composer of "God save the King." He was a man of remarkable genius, but poor and unsuccessful, and in a fit of despair committed suicide about 1744. Mme. Ritter has selected the authentic version of his simple ballad "Sally in our Alley," which now, from its great popularity and character, deserves to be included among English folk songs.

5. Domenico Scarlatti, son of the great composer Alessandro Scarlatti, was born at Naples, 1683, and died at Madrid, 1757. Though Scarlatti wrote many operas, besides masses and other works for the Church, he owes his greatest reputation to his success as a player on, and composer for, the harpsichord. There are many anecdotes current, all more or less romantic, respecting his curiously entitled opposition "The Cat's fugue." The simple fact seems to have been, that the old master's cat ran over the keys of his clavichord one day. The keys which she happened to press down were taken by the master as the principal notes of the theme from which he formed this fugue. It is certainly a quaint and original one, and Scarlatti's contrapuntal resources wrought a charming morceau from it.

6. The canticle, Alla Trinità, whose composer is unknown, belongs to a collection of music from the 14th century, preserved in the public library at Florence. This collection is supposed to be that of the most ancient melodies, with Italian words, in existence.

Francesco Cavalli, born at Venice 1600, died 1675, although not the first Italian composer who introduced airs in operas, as has been falsely related in some historical works, is considered to have surpassed his predecessors and many of his contemporaries in richer harmonies, more elegant form, greater carefulness in detail, and superiority of instrumentation.

7. Nicolo Porpora was born at Naples in 1687, died 1765. Porpora has written a number of operas, oratorios, and instrumental works; but his fame rests on his distinction as a teacher of singing, the master who produced such pupils as Farinelli, Caffarelli, Mingotti, and other celebrated singers.

8. Benedetto Marcello, a noble Venetian, was born 1680, and died 1739. Marcello was distinguished both as a statesman and composer. His greatest work is his setting of the first fifty psalms for solo voices, duettos, and chorus. This work was consid-

ered not only its author's chef-d'œuvre, but also as one of the best productions of ancient or modern art. The 8th psalm is one of the finest among all; it is characterized by tender, poetic expression and exquisite simplicity in its harmonic treatment, while the melody is as fresh as if it had only been written yesterday.

9. Galuppi, born near Venice, 1703, died 1785, was a great opera composer, who wrote with all the fire of youth until past the age of eighty. He was also a talented performer on, and inventive composer for, the harpsichord.

10. Pergolesi was born 1710, died 1736. His operetta "La Serva Padrona," is considered a masterpiece of simplicity, elegance, and dramatic truth. It is written for two characters only, master and servant girl, and a small orchestra; yet the genius of the composer triumphantly overcame this self-imposed monotony.

11. Summer is a coming in, loudly sing, cuckoo! Groweth seed, and bloweth mead,
And springeth wood anew;

Ewes are bleating after lamb, calves lowing after cow,
Bullcock starteth, buck departeth; merry sing,
cuckoo;

Well singest thou, cuckoo, nor cease thy singing now!

Smmmer is a coming in, loudly sing, cuckoo!
Hawthorn's green, each root between
Looks out the violet blue;

Maids are fair, and every swain goes singing through
the dew;

Streamlet floweth, sunshine gloweth, merry sing,
cuckoo!

Well singest thou, cuckoo, nor cease thy singing now!

This is one of the oldest English folk songs known, and was popular before 1200. In the year 1226, the melody of the song was taken by a monk of Reading, and was worked out by him with great contrapuntal skill as a canon; a manuscript of this canon exists in the Harleian collection. The present arrangement of this song is by Macfarren; the translation (or modernization) of the first verse from the Anglo-Saxon, is by Longfellow.

"Bin albe."—This is a very old Swiss wedding song, and was formerly sung and danced by the bride, bridegroom, and guests at the peasant marriage feasts; most recently, in the neighborhood of Bucheggberg. It is newly arranged by Mme. Ritter from an old and rare collection of Swiss tunes, containing the words in the original dialect. "Colin"—The first phrase of this air is almost note for note the same as that of the Arab air "Kradoutja." But whatever its original source, it has been a popular French song for three centuries.

13. "El Contrabandista"—A Spanish national song, newly arranged by Mme. Ritter. "Lisette"—This song originated among the slaves in the French colonies; the words are in negro creole patois. The negroes mark the peculiar rhythm of the refrain with a rustic tambourine.

TRANSLATION OF "LISETTO."

Young Lisette sought the mountains,
Peace and joy went with her too,
And mine eyes have turned to fountains,
Since no more her face I view.
Cutting canes all day I wander,
Love my only thoughts and theme;
All night long on love I ponder,
Or of lost Lisette dream.

Dear Lisette, fly the city,
Sailors gay you there will meet,
Who deceive our maidens pretty,
With soft words, like syrup sweet.
In a brigantine, to-morrow,

If you're false, I'll cross the main;
You have caused me so much sorrow,
That I ne'er will love again.

TRANSLATION OF "ROSESTOCK."

Elder flower! Red rose tree!
When I my darling see,
How throbs my heart with joy
Free from alloy!

Face bright as milk and blood,
Maiden so fair and good,
Foot that leaves all behind,
Swift as the wind!

Arm rosy smooth and round,
Lip with health's freshness crowned,
Tender, brave, pure, true, fair,
Would mine she were!

When her dear soft dark blue
Sparkling clear eyes I view,
Think I, "Within them lies
My Paradise."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

Song of the Sea. 3. D to f. Bissell. 35

The words are by Kate Seafoam, and the whole is quite musical, and refreshingly reminds one of bracing ocean breezes.

The days of Old. 2. Eb to f. Hoag. 30
A very sweet talk with "Lulue" about the joys of former days.

The agreeable young man. Clifton. 30
This young man was obliging to a fault, and thereby fell into very comic perplexities. Good music.

When we grow old. Solo and Duet. 3. G to f. Sargent. 30
A sort of "John Anderson my Joe" song, with a nice duet at the end.

The Dying Wife. Pathetic Ballad. 3. Eb to c. Porter. 30
A song to make the tears start. Somewhat similar in character to "The Dying Californian."

Little Diamond Dew Drops. 2. D to e. Blamphim. 35
A nice little affair, and very pretty for children to sing.

Frank the Forester. 2. Bb to e. Foster. 35
Charming love song, all about Frank and the Miller's daughter.

Blessed be the Lord. Benedictus with Bass Solo. 3. Eb to g. Emerson. 50
Fine quartet or chorus for choirs.

By Rippling Brook. (Forget-me-not). 3. F to f. Ganz. 35
A "Forget-me-not" ballad in pleasing style.

To my Heart. (Au mein Herz). 3. D to f. Oliver. 30
With German and English words, and is in excellent taste.

Come under my Plaidie. Scotch air. 2. D to f. Meir. 35
Very simple, sweet and peculiar.

Childhood's happy home. 3. Bb to a flat. Meir. 35
Sunny remembrances of childhood.

The Old Meadow Gate. 3. Bb to f. Rudersdorff. 30
Calls to mind the days when we (probably) swung on, or coursed near, the old gate. A fine ballad.

A te. To thee. 3. F to f. Campana. 30
An impassioned Italian song with a translation.

Instrumental.

Galop. "Premier Jour de Bonheur." 3. G. Auber. 30

Waltz. " " " 3. F. " 40

Polka. " " " 3. G. " 30
"Le Premier Jour" is a Comic Opera by the (now) old master, and a little above the grade of Opera Bouffe music in general.

President Grant's March. Gilmore. 50
Brilliant.

El nino Eddie Galop. 2. F. Turner. 30
A very pretty air for little Eddie, who should practice it carefully.

My Dainty Lass. (Austrian song). 4. C. Pacher. 40
An Austrian melody, gracefully varied.

Les Roses Valses. 4 hds. 3. C. Arr. by Metra. 1.00
An unusually attractive duet.

The Voice of Spring. Pol. Red. 3. A. Fernand. 35
A graceful musical tribute to the coming season.

Vale. (Dear friends good-bye). 4. Sanderson. 30
Vale, meaning "farewell," very properly names the music, which is pensive and pleasing.

After Dark. Quadrille. 3. Coote. 60
Quadrilles usually are danced after dark. This is a good one, and contains a number of popular melodies.

Schutzen March. For Brass Band. 1.00
Popular. Try it.

Tarantelle. 5. Ab. Hoffman. 60
Not especially difficult to play slowly, but, of course, needs a high rate of speed. Light, graceful, and airy.

Friedrich's March. For Brass Band. Gung'l. 1.00
Try this with the other. Both good.

Merry Wives of Windsor. Overture. 4 hds. 4. Nicolai. 1.25
Play it, merry wives and daughters!

Light Fantastic. Schottisch. 3. G. Swallow. 30
Light, but fantastic only in name. Very pretty.

MUSIC BY MAIL.—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof, (about one cent for an ordinary piece of music). Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

ABBREVIATIONS—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c. A small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

